

Dance Theatre of Harlem

March 24 - 25, 2018



2017-2018
Dance Season
Sponsor

FOUNDERS

Arthur Mitchell

Karel Shook

ARTISTIC DIRECTOR

Virginia Johnson

EXECUTIVE DIRECTOR

Anna Glass

BALLET MASTER

Keith Saunders

BALLET MASTER

Kellye A. Saunders

INTERIM GENERAL MANAGER

Melinda Bloom

DANCE ARTISTS

*Lindsey Croop Yinet Fernandez Alicia Mae Holloway Crystal Serrano
Ingrid Silva Amanda Smith Alison Stroming Stephanie Rae Williams
Da'Von Doane Donald Davison Choong Hoon Lee Christopher McDaniel
Nicholas Rose Anthony Santos Dylan Santos Jorge Andrés Villarini*

ARTISTIC DIRECTOR EMERITUS

Arthur Mitchell



Support for Dance Theatre of Harlem's 2017-2018 Tour Program and activities made possible in part by: Anonymous; The Arnhold Foundation; The Arts Federation; The Dauray Fund; Ford Foundation; Ann and Gordon Getty Foundation; Howard Gilman Foundation; The DuBose and Dorothy Heyward Memorial Fund; The Hulitar Family Foundation; Estee Lauder Companies Charitable Foundation; John L. McHugh Foundation; Margaret T. Morris Foundation; National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; May and Samuel Rudin Family Foundation; The Shubert Foundation; The Harold & Mimi Steinberg Charitable Trust; The Thompson Family Foundation; and Xerox Foundation.



About Dance Theatre of Harlem

Forty-eight years ago, Arthur Mitchell and his mentor, Karel Shook, founded Dance Theatre of Harlem as a beacon of hope for the youth in the underprivileged neighborhood where Mitchell grew up. An acclaimed principal dancer with George Balanchine's New York City Ballet, Mitchell took the assassination of Dr. Martin Luther King, Jr. as a call to action. Drawing on his expertise and his prominence as the first African American to be a member of a major U.S. ballet company, Mitchell's ground-breaking idea was to transform the lives of young people in Harlem by providing training in classical ballet. In a few short years his response to tragedy became a leading dance institution comprised of a touring company, training school and arts education program of unparalleled global acclaim. Now a singular presence in the ballet world, the Dance Theatre of Harlem Company tours nationally and internationally, presenting a powerful vision for ballet in the 21st century. The 16-member, multi-ethnic company performs a forward-thinking repertoire that includes classical and neoclassical works as well as innovative and bold new forms of artistic expression commissioned to connect to contemporary audiences.

Saturday, March 24th, 7:30pm

BRAHMS VARIATIONS

World Premiere, Virginia Arts Festival,
May 14, 2016

Choreography: Robert Garland

Music: Johannes Brahms

*Costume Design and Execution: Pamela
Allen-Cummings*

Lighting: Roma Flowers

CRYSTAL SERRANO

DA-VON DOANE

Alicia Mae Holloway Yinet Fernandez
Amanda Smith Stephanie Rae Williams
Anthony Santos, Christopher McDaniel,
Donald Davison, Choong Hoon Lee

The inspiration for the ballet is Louis XIV, French Patron of the Arts, and Grandfather of the ballet canon. Arthur Mitchell was a big persona in my life, a Harlem version of the French Monarch. So, the ballet is, in part, Louis the XIV's court meeting Harlem Swag.

*The ballet is dedicated to former DTH
Ballerina and Norfolk Native Lorraine
Graves, and Fabian Barnes, our good
friend and colleague...rest in peace
brother*

Brahms Variations made possible, in part, by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

INTERMISSION

LE CORSAIRE PAS DE DEUX

Originally staged for Dance Theatre of Harlem by Karel Shook

Music: Riccardo Drigo and Baron Boris Fitinhoff-Schnell

Lighting: Leo Janks

ALISON STROMING

NICHOLAS ROSE

The popular bravura showpiece "Le Corsaire Pas De Deux" is taken from a 3-act ballet that tells a tale of love's ultimate triumph despite betrayal and disaster. While not part of the original produc-

tion of *Le Corsaire* presented in Paris in 1856, the "Le Corsaire Pas de Deux" has become one of the standards of the classical canon. The showpiece, filled with sophistication and challenging technical feats, has had many choreographers and composers. Dance Theatre of Harlem's version is based on one set by DTH co-founder Karel Shook in the 1970s. Cuban ballerina Caridad Martinez has overseen the current production.

PAUSE

CHANGE

World Premiere February 2, 2016)

Choreography: Dianne McIntyre

Traditional music: Spelman College Glee Club

Directed by Dr. Kevin Johnson
and B. E. Boykin

Original music: Eli Fountain

Costumes: Oran Bumroongchart

Lighting: Alex Fabozzi

This work is inspired by women—Black, Brown and Beige—who have refashioned the neighborhood, the country, the world through their vision, courage, and endurance. Often unsung, inconspicuous or up-front, these individuals could be called warriors for change.

LINDSEY CROOP, STEPHANIE RAE
WILLIAMS, ALICIA MAE HOLLOWAY

Spelman College was founded in Atlanta in 1881 and is dedicated to inspiring women of African descent and a commitment to positive social change. The Spelman College Glee Club maintains a reputation of excellence, performing choral literature for women's voices with special emphasis on traditional spirituals, music by African-American composers, music from many cultures and commissioned works. The collaboration with Spelman College and Dance Theatre of Harlem is made possible by Dr. Mary Schmidt Campbell, whose commitment to furthering the arts at Spelman College and in society at large is a testament to the power of art to inspire and unify.

A note about the costumes: The women in this ballet wear leotards constructed of a creative patchwork of tights worn by former dancers with Dance Theatre of Harlem, thus they perform clothed in the legacy of their predecessors.

INTERMISSION

HARLEM ON MY MIND

(World Premiere September 29th, 2017)

Choreography: Darrell Grand Moultrie

Music: *The Count Basie Orchestra,*

Chris Botti, Wynton Marsalis,

Jesse Stone, Andy Razaf, Fats Waller,

Harry Brooks, Duke Ellington, Irving Mills,

Rogers & Hart, Wynton Marsalis

Costume Design: Rebecca Turk

Lighting Design: Jason Banks

Out and About

Amanda Smith, Alison Stroming,
Ingrid Silva, Crystal Serrano,
Yinet Fernandez, Da'Von Doane,
Jorge Andres Villarini, Dylan Santos,
Nicholas Rose, Anthony Santos

Harlem's Finest

Anthony Santos

Duo de Jazzin'

Amanda Smith, Da'Von Doane

Soul of the Hood

Ingrid Silva

We Rise

Amanda Smith, Alison Stroming,
Ingrid Silva, Crystal Serrano,
Yinet Fernandez, Da'Von Doane,
Jorge Andres Villarini, Dylan Santos,
Nicholas Rose, Anthony Santos

"This work was created to celebrate the memory of my beloved music teacher Ms. Gwendolyn McLoud. She loved Jazz music and made sure her students in Harlem were exposed to its history and brilliance. I would love to keep sharing this great music with the next generation."

—Darrell Grand Moultrie

This work was commissioned by the University of Wyoming Office of the

President in support of the Eminent Artist-in-Residence program.

Idaho, Ain't Misbehavin' & It Don't Mean A Thing If It Ain't Got That Swing performed by Count Basie & His Orchestra

My Funny Valentine Performed by Chris Botti

El 'Gran' Baile de la Reina Performed by Wynton Marsalis, Jazz at Lincoln Center Orchestra with the Los Angeles Philharmonic

SUNDAY, MARCH 25, 2018, 2:30PM

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Choreography: Robert Garland

Music: Johannes Brahms

Costume Design and Execution: Pamela

Allen-Cummings

Lighting: Roma Flowers

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INTERMISSION

THIS BITTER EARTH©

(World Premiere: August 6, 2012, DTH Premiere March 10, 2018)

Choreography: Christopher Wheeldon

Music: Clyde Otis

Costumes:

Lighting: Leo Janks

CRYSTAL SERRANO
DYLAN SANTOS

"Choreographer Christopher Wheeldon's sublime pas de deux, *This Bitter Earth* is set to a mashup of Max Richter's minimalist "On the Nature of Daylight" and Dinah Washington's soulful rendition of the 1960s Rhythm and Blues hit, "This Bitter Earth." The resulting brief encounter between a man and a woman leads one to believe that "...this bitter earth may not be so bitter after all."

Music performed by Max Richter & Dinah Washington

PAUSE

CHANGE

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Traditional music: Spelman College Glee Club

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AMANDA SMITH ALISON STROMING
INGRID SILVA

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Andy Razat, Fats Waller,

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Harlem's Finest

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My Funny Valentine Performed by Chris Botti

El 'Gran' Baile de la Reina Performed by Wynton Marsalis, Jazz at Lincoln Center Orchestra with the Los Angeles Philharmonic

THE DANCE THEATRE OF HARLEM COMPANY**LINDSEY CROOP**

Born: Midland, TX. Training: A Petite Dance Studio, Midland Festival Ballet under Susan Clark. Education: cum laude graduate of Butler University, degree in Dance Arts Administration and Journalism. Professional Experience: Dance Theatre of Harlem (sixth year), Nashville Ballet (trainee). Repertoire: works by Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova and Dianne McIntyre.

**DONALD DAVISON**

Born: Loma Linda, CA. Training: San Francisco Ballet School, Ballet Austin. Professional Experience: Dance Theatre of Harlem (first season), Anaheim Ballet, San Diego Ballet, California Ballet, Festival Ballet Theatre. Repertoire: *The Nutcracker*, *Romeo & Juliet*, *Graduation Ball*.

DA'VON DOANE

Born: Salisbury, MD. Training: Salisbury Studio of Dance (now Salisbury Dance Academy), Betty Webster, Tatiana Akinfiyeva-Smith, and Elena Manakhova, Atlantic Contemporary Ballet Theatre. Early dance experience: Eastern Shore Ballet Theatre, Kirov Academy of Ballet, and Atlantic Contemporary Ballet Theatre. Named 2014 *Dance Magazine's* one of "25 to Watch". Professional experience: Dance Theatre of Harlem (sixth year), Dance Theatre of Harlem Ensemble, Claudia Schreier & Company, Ballet Noir, and Classical Contemporary Ballet Theater. Repertoire: *Glinka Pas de Trois* by George Balanchine, *In The Mirror of Her Mind* by Christopher Huggins, *Fete Noir* by Arthur Mitchell, *Concerto in F* by Billy Wilson, and *Contested Space* by Donald Byrd.

**YINET FERNANDEZ**

Born: Mariano'La Habana, Cuba. Training: Provincial School of the Arts, National School of Ballet, National Ballet of Cuba. Professional experience: National Ballet of Cuba, Connecticut Ballet. Repertoire: *Sleeping Beauty*, *The Nutcracker*, *Swan Lake*, *Giselle*, *Coppelia*, *La Fille mal gardée*, *Don Quixote*.

**ALICIA MAE HOLLOWAY**

Born: Morgantown, WV. Training: Kate and Company Studio, Morgantown Dance Studio with Desiree Witt, Lauren Stone, Marilyn Pipes, Eunice Kim, and Robert Steele, and School of American Ballet with Suki Schorer, Suzy Pilarre, Darci Kistler, Kay Mazzo, and Jock Soto. Professional experience: Dance Theatre of Harlem (third year) and Suzanne Farrell Ballet (apprentice). Repertoire: works by Robert Garland, Elena Kunikova, and Nacho Duato.

**CHOONG HOON LEE**

Born: Seoul, South Korea. Training: Korean National University of Arts and School of American Ballet. Early experience: semi-finalist, Varna International Ballet Competition, Gwanju International Competition (gold medal in Pas de Deux). Professional experience: Dance Theatre of Harlem (third year), Mariinsky Ballet, Korean National Ballet, Complexions Contemporary Ballet, and New York Theatre Ballet. Repertoire: works by Robert Garland and Ulysses Dove, and soloist roles in *Othello*, *Don Quixote*, *Swan Lake*, *Cinderella*, *Spartacus*, *Paquita*, *Le Corsaire*, and *Giselle*.

**CHRISTOPHER MCDANIEL**

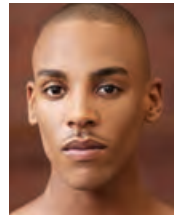
Born: East Harlem, NY. Training: Dance Theatre of Harlem School, LaGuardia School of Performing Arts, Ballet Academy East, Boston Ballet, Jacob's Pillow. Professional Experience: Dance Theatre of Harlem (1st season), American National Ballet, Ballet San Antonio, Los Angeles Ballet.

NICHOLAS ROSE

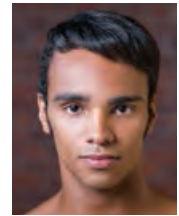
Born: West Palm Beach Florida. Training: The Harid Conservatory, Pacific Northwest Ballet, Colburn Dance Academy. Professional Experience: Dance Theatre of Harlem (second year) Verb Ballets. Repertoire: Includes *The Nutcracker*, *Who Cares?*, *Agon*, *Serenade* by George Balanchine and *Sleeping Beauty* and *Raymonda* by Marius Pepita.

**ANTHONY SANTOS**

Born: New York, NY. Training: Alvin Ailey School, North Carolina School of the Arts. Professional experience: Dance Theatre of Harlem (first year), Zest Collective, and Caitlin Trainor Dance.

**DYLAN SANTOS**

Born: São Paulo, Brazil. Training: Centro de Artes Pavilhao D under Ricardo Scheir and Harid Conservatory. Professional experience: Dance Theatre of Harlem (fourth year), Houston Ballet trainee, Orlando Ballet, Joffrey Ballet, Ballet Chicago, and Paris Opera Ballet. Repertoire: Works by George Balanchine, Nacho Duato, Robert Garland, and Ulysses Dove, and in such ballets as *Giselle*, *Carmen*, *Esmeralda*, *Coppelia*, *Le Corsaire*, *Sleeping Beauty*, *Cinderella*, and *Swan Lake*.

**CRYSTAL SERRANO**

Born: Denver, CO. Training: Pacific Northwest Ballet, School of American Ballet, Olympic Ballet Theatre. Professional experience: Dance Theatre of Harlem (first year), Ballet San Antonio, Oregon Ballet Theatre, Sacramento Ballet, Pacific Northwest Ballet. Repertoire: *Don Quixote*, *The Nutcracker*, *Peter Pan*, *Firebird*, *Donizetti Variations*, *Cinderella*, *The Four Temperaments*, *Allegro Brillante*, *The Sleeping Beauty*, *Cinderella*, *Serenade*, and *Swan Lake*.



INGRID SILVA

Born: Rio de Janeiro, Brazil. Training: Projeto Dan- cando Para Nao Dancar, Escola de Danca Maria Ole- newa, and Centro de Movimento Debora Colker. Education: Universidade da Ci- dade. Professional experience: Dance Theatre of Harlem (sixth year), Grupo Corpo (apprentice), Dance Theatre of Harlem Ensemble, Dancado Para Nao Dancar, Armitage Gone! Dance, and the Francesca Harper Project. Repertoire: works by Arthur Mitchell, Donald Byrd, George Balanchine, John Alleyne, Darrel Grand Moultrie, Fran- cesca Harper, Robert Garland, David Fernandez, Carol Armitage, Deborah Colker, Rodrigo Pederneiras, and many others.



AMANDA SMITH

Born: Los Angeles, California Training: Charlotte Ballet, SUNY Purchase, Joffrey Ballet School, Anaheim Ballet, Pointe of Grace, Ballet Pacifica. Professional Experience: Dance Theatre of Harlem (first year), Charlotte Ballet, New York Ballet Theatre, Black Iris Project. Repertoire: works by George Balanchine, Mark Diamond, Sasha James, Dwight Rhoden, Alonzo King, Jiri Killian, and Helen Pickett



ALISON STROMING

Born: Recife, Brazil. Training: School of American Ballet and Jacqueline Kennedy Onassis School at American Ballet Theatre, Junior Division. Early experience: children's roles with New York City Ballet, 2010 New York Miss Outstanding Teen, and Dizzy Feet Foundation Award 2010. Professional experience: Dance Theatre of Harlem (forth year), Alberta Ballet, and Ballet San Jose, a national Capezio Athlete. Repertoire: works by George Balanchine, Donald Byrd, Darrel Grand Moultrie, Ulysses Dove, Robert Garland, Dwight Rhoden, Twyla Tharp, and Ohad Naharin.



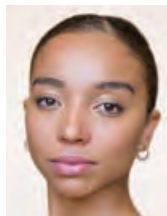
JORGE ANDRÉS VILLARINI

Born: San Juan, Puerto Rico. Training: Escuela de Baile Andanza in Puerto Rico and the Jacqueline Kennedy Onassis School at American Ballet Theatre. Education: Marymount Manhattan College (B.F.A.). Professional Experience: Dance Theatre of Harlem (forth year), Ballet Met, and Martha Graham Dance Company. Special Awards: Greater Columbus Arts Council Columbus Dances Choreographic Fellowship. Repertoire: works by Alvin Ailey, George Balanchine, John Butler, Nacho Duato, Frederick Franklin, Martha Graham, Alwin Nikolais, Amedeo Amodio, James Kudelka, Edward Liang, Gustavo Ramirez Sansano, Rodney Rivera, Christopher Wheeldon, and Shen Wei.



STEPHANIE RAE WILLIAMS

Born: Salt Lake City, Utah. Training: Dallas Dance Academy with Lyndette Galen and Fiona Fairrie, Hubbard Street Dance Chicago, Springboard Danse Montreal, The Juilliard School, Alonzo King's LINES Ballet, and Houston Ballet Academy. Professional experience: Dance Theatre of Harlem (sixth year), Dance Theatre of Harlem Ensemble in 2010, The Francesca Harper Project, Complexions Contemporary Dance Company, Ballet Black, and Texas Ballet Theatre. Special Awards: August 2013 *Dance Magazine* "On the Rise", 2006 National Foundation for the Arts Award, 2006 Youth America Grand Prix finalist, and 2004 Texas Commission on the Arts Young Master. Repertoire: works by Arthur Mitchell, Donald Byrd, George Balanchine, John Alleyne, Darrel Grand Moultrie, Francesca Harper, Robert Garland, and David Fernandez.



VIRGINIA JOHNSON (Artistic Director)

A founding member of Dance Theatre of Harlem, Virginia Johnson was one of its principal ballerinas over a career that



spanned nearly 30 years. After retiring in 1997, Ms. Johnson went on to found *Pointe Magazine* and was editor-in- chief for 10 years.

A native of Washington, D.C., Ms. Johnson began her training with Therrell Smith. She studied with Mary Day at the Washington School of Ballet and graduated from the Academy of the Washington School of Ballet and went on to be a University Scholar in the School of the Arts at New York University before joining Dance Theatre of Harlem.

Virginia Johnson is universally recognized as one of the great ballerinas of her generation and is perhaps best known for her performances in the ballets *Giselle*, *A Streetcar Named Desire*, and *Fall River Legend*. She has received such honors as a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America and the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-2009 Pola Nirenska Lifetime Achievement Award and the 2009 Martha Hill Fund Mid-Career Award.

ARTHUR MITCHELL (Co-Founder and Artistic Director Emeritus)

Arthur Mitchell is known around the world for creating and sustaining the Dance Theatre of Harlem, the internationally acclaimed ballet company he co-founded with Karel Shook in 1969. Following a brilliant career as a principal artist with the New York City Ballet, Mr. Mitchell dedicated his life to changing perceptions and advancing the art form of ballet through the first permanently established African American and racially diverse ballet company.

Born in New York City in 1934, Mr. Mitchell began his dance training at New York City's High School of the Performing Arts, where he won the coveted annual dance award and subsequently a full scholarship to the School of American Ballet. In 1955, he became the first male African American to become a permanent member of a major ballet company when he joined New York City Ballet. Mr. Mitchell rose quickly to the rank of Principal Dancer during his fifteen-year career with New York City Ballet

and electrified audiences with his performances in a broad spectrum of roles. Upon learning of the death of Reverend Dr. Martin Luther King, Jr. and with financial assistance from Mrs. Alva B. Gimbel, the Ford Foundation and his own savings, Mr. Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook.

With an illustrious career that has spanned over fifty years, Mr. Mitchell is the recipient of the Kennedy Center Honors, a National Medal of the Arts, a MacArthur Foundation Fellowship, the New York Living Landmark Award, the Handel Medallion, the NAACP Image Award, and more than a dozen honorary degrees.

KEITH SAUNDERS (Ballet Master)

Keith Saunders, a native of Baltimore, MD, began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Massachusetts. Mr. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karel Shook and William Griffith. He became a principal dancer with DTH and performed a wide range of roles throughout the company's repertoire for more than 17 years. He also danced with France's Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-1989).

As a guest artist, Mr. Saunders appeared with Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Ballethnic Dance Company, and the David Parsons Company, among others. He has been a faculty member of the Dance Theatre of Harlem School, the BalletMet Dance Academy, the New Ballet School (Ballet Tech), Steps NYC, and the 92nd Street Y. In 2003, Mr. Saunders was Guest Artist-in-Residence in the Dance Department at the University of Wyoming. He has taught and choreographed at their Snowy Range Dance Festival eight times.

Keith Saunders was appointed Dance Theatre of Harlem's assistant ballet master in 1994 and ballet master in 1996. From 2004 - 2010, Mr. Saunders was director of Dancing Through Barriers®, Dance Theatre

of Harlem's international education and outreach initiative, in addition to directing the DTH Ensemble. In 2017, Saunders earned a Master of Fine Arts Degree in Dance from Hollins University of Roanoke, VA.

KELLYE A. SAUNDERS (Ballet Master)

Ms. Saunders began her dance training at the Jones-Haywood School of Ballet in Washington, DC. She continued her dance education with Rosella Hightower at



Le Centre de Danse International in Cannes, France under the tutelage of Rosella Hightower, before joining DTH. Ms. Saunders spent most of her career with the Dance Theatre of Harlem where she was a principal dancer. Some of Ms. Saunders' featured roles include *Firebird*, *Giselle*, *A Song for Dead Warriors*, *Apollo*, *Serenade*, *Adrian (Angel on Earth)*, *The Four Temperaments*, *The Moor's Pavane*, *Allegro Brillante* and *Fancy Free*. Ms. Saunders has also appeared in the Broadway productions of *The Red Shoes* and *Porgy and Bess* and as a guest artist dancing the role of *The*

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Striptease Girl in *Slaughter on Tenth Avenue* in a collaborative project with The New York City Ballet. After leaving DTH, Ms. Saunders joined Ballet NY and Collage Dance Collective as a principal dancer. Some of her other guest appearances include performances with Washington Ballet, Maryland Ballet, Ballethnic Dance Company, Gala of International Ballet Stars, Configurations Dance Company, The Flint Institute of Music, Complexions Contemporary Dance and The Metropolitan Opera. Ms. Saunders has had extensive experience teaching and coaching dancers at both academic and professional levels. From 2010-2013, Ms. Saunders served as the project coordinator for the Dance Theatre of Harlem's Harlem Dance Works 2.0 Series. Harlem Dance Works 2.0 was a series of choreographic workshops whose purpose was to produce new repertoire for the Dance Theatre of Harlem Company. She is currently a Ballet Master of the Dance Theatre of Harlem Company.

ROBERT GARLAND (Resident Choreographer)

"[Gloria], Robert Garland's 2012 ballet celebrating Dance Theater of Harlem's rebirth is a transcendent work that relies as much on imagination as steps." *New York Times*

Robert Garland was a member of the Dance Theatre of Harlem Company achieving the rank of principal dancer. After creating a work for the DTH School Ensemble, Arthur Mitchell invited Robert Garland to create a work for The Dance Theatre of Harlem Company and appointed him the organization's first Resident Choreographer. He is also Director of the Professional Training Program of the DTH school, and the organization's webmaster.

In addition to choreographing several ballets for DTH, Mr. Garland has also created works for New York City Ballet, Britain's Royal Ballet, Oakland Ballet and many others. His commercial work has



included music videos, commercials and short films, including the children's television show *Sesame Street*, a Nike commercial featuring New York Yankee Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the "Charmin Cha-Cha" for Proctor and Gamble. Mr. Garland holds a Bachelor of Fine Arts Degree from the Juilliard School in New York City.

Anna Glass (Executive Director)

Anna has been involved in the performing arts as both an artist and arts administrator for over twenty years. She recently produced Carmen de Lavalade's newest solo show, *As I Remember It*, an intimate portrait of this legendary artist. Anna previously served as the Managing Director of 651 ARTS, a presenting/producing arts organization dedicated to celebrating contemporary performing arts of the African Diaspora. While at 651 ARTS, she co-produced numerous projects, including the highly regarded national tour of *FLY: Five First Ladies of Dance*.

Anna has served as a consultant providing strategic planning and fundraising guidance to various non-profit arts organizations, including Urban Bush Women and the Weeksville Heritage Center. She currently serves on the board of the Association of Performing Arts Presenters. She has served as a Hub Site for the New England Foundation for the Arts' National Dance Project grant program. After receiving her Juris Doctor from the University Of Dayton School Of Law, Anna became the Artist Representative for the Dayton Contemporary Dance Company, a company she performed with for three years (DCDC2). She is a licensed attorney in the State of New York and lives in Harlem with her husband and daughter.



Dance Theatre of Harlem, Inc.

Everett Center for the Performing Arts
466 West 152nd Street
New York, NY 10031-1814
(212) 690-2800, (212) 690-8736 fax
www.dancetheatreofharlem.org

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Ballet Masters: Keith Saunders, Kelye A. Saunders
Resident Choreographer: Robert Garland
Interim General & Company Manager: Melinda Bloom
Stage Manager: Heather Olcott
Lighting Supervisor: Leo Janks
Wardrobe Supervisor: Katy Freeman
Company Pianist.: Coty Cockrell, Renee Ong
Booking Manager: Edward Schoelwer
Physical Therapists : Alison Deleget & Joshua Honrado, Harkness Center for Dance Injuries

Dance Theatre of Harlem School

Director: Robert Garland
Associate Director Lower/Upper School: Augustus van Heerden
Associate Director, Tendu Program: Rachel Sekyi
Student Affairs Officer: Karen Farnum-Williams

Community Programs

Arts Education and Outreach Manager: Sophia Morris-Pittman
Program Associate: Theara Ward

Anna Glass

Meet Dance Theatre of Harlem's Michigander

By Erica Hobbs

Dance Theatre of Harlem Executive Director Anna Glass knows the value of maintaining a culture. Though she has lived in New York City for 20 years, her Michigan roots run deep, connecting both her and her company to Detroit.

"I love Michigan, I love Detroit," she said. "It brings me great joy to bring a company that means so much to me to my home town and my home state."

Glass grew up in Saginaw and studied ballet at the nearby Flint Institute of Music. She later attended high school at Interlochen Arts Academy and Marian High School in Bloomfield Hills. With her family still living in Metro Detroit, Glass said she comes home often either to visit or to vacation in northern Michigan. She's even instilling Michigan pride in her daughter, who comes to Michigan every summer to spend time with her grandparents.

"New Yorkers say I'm too polite, and they know I'm not from New York," she said. "I consider myself a Michigander."

Embracing one's heritage is a value Glass shares with both DTH and MOT. Like MOT, DTH prioritizes making the arts inclusive, accessible and reflective of a diverse population.

"We are an organization that believes in creating our own framework," Glass said. "You don't have to leave your culture behind to be part of this art form."

That culture is one that takes traditional ballet

training to perform works that represent a variety of experiences. This year's program includes "Harlem On My Mind," a beautiful love letter to Harlem set to music by Wynton Marsalis, Count Basie and

Chris Botti, and "This Bitter Earth," a sublime ballet by choreographer Christopher Wheeldon set to music by Dinah Washington and Max Richter. It also includes "Brahms Variations," a neo-classical work where the court of Louis XIV meets Harlem swag, and "Change" celebrating strong women of color by dance legend Dianne McIntyre.

"We represent 21st-century ballet," Glass said. "We want people to see themselves on stage and see their stories on stage."

Glass's Michigan dance training briefly led her to a career on stage, but she added that her upbringing included extraordinary influencers who affected her choices. Those choices included studying history at Oberlin College and law at the University of Dayton and

working at performing arts organizations like Dayton Contemporary Dance Company and the Kennedy Center of the Performing Arts before eventually becoming the executive director at DTH.

As the company makes its sixth visit to the Detroit Opera House this spring, Glass said she noticed firsthand the significant changes the city has undergone. "Detroit is going through such an amazing transformation, you so want to be a part of it," she said. "This is my way of being a part of it. I love it."

